

Philadelphia Choir book
of 1778

by

Rev. H.T. Henry

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NO. 3

A PHILADELPHIA CHOIR BOOK OF 1787.

The library of the American Catholic Historical Society is the fortunate possessor of four old-time choir-books, three of which were published in Philadelphia, and the fourth in Baltimore. A study of the four volumes throws much light on the musical apparatus then thought sufficient, apparently, for the needs of the few thousand Catholics in what was at that time the territory of the United States of America. I have found the study of these four books both interesting and informing; and the information given by them I have found at times pathetic, at times not without a humorous feature.

The earliest of the four is: "A | Compilation of the | Litanies and | Vespers Hymns | And Anthems | as They are Sung in the | Catholic Church | Adapted to the Voice or Organ | By John Aitken | Philadelphia, 1787." The volume is a small quarto of 136 pages of engraved music. The title-page is handsomely engraved. Altogether, the volume presents a sumptuous appearance beyond that of present-day choir-books; and I was naturally amazed to think that this elegant volume dates back to the year 1787—only four years after the Treaty of Peace (1783) following on the War of the Revolution.¹

The enterprise of our Catholic forbears in Pennsylvania and their idea of the proper expense they should bear for

¹ In that year of 1787 the Constitution was ratified by Pennsylvania, Delaware, New Jersey. Eight other States ratified it in the following year; two deferred ratification until 1789 and 1790 respectively. Catholics were then only about 25,000 in number, and their constitutional rights were nowhere guaranteed; for the ratification of the Constitution began only in the last month of 1787, the first State to do so being Delaware (Dec. 7, 1787).

the minor things of religious services, such as choir-books, is to me astonishing, when I look over the pages of this early volume.

The volume is interesting from the standpoint of the bibliographer. Finotti has no mention of it in his *Bibliographia Catholica Americana*, a work which he spent years of careful study in compiling and which he was able to bring down, in his published volume, to the year 1820.

It brings before us the name of the Philadelphia publisher, John Aitken, to whom I have not been able to find any reference in Scharf & Westcott's *History*, or in Young's *Memorial History* (1895-1898). Finotti mentions (page 67) a booklet of 40 pages, 8vo, published in Philadelphia by Robert Aitken in 1784; but of John Aitken he makes no mention. In Willis P. Hazard's revised edition of *Watson's Annals of Philadelphia in the Olden Time* (Vol. III, p. 151), however, I find this: "Blake and Willig were among the earliest music-publishers in Philadelphia. Mr. Blake died nearly one hundred years of age, at No. 13 South Fifth Street. Mr. Blake stated that Messrs. Carr and Shetkey were publishing music previous to 1800, and that John Aitken was their predecessor for several years, at No. 3 or 5 South Third Street." Having examined the early Philadelphia Directories, Mr. James Warrington writes to me concerning John Aitken: "He appears to have been a silversmith and copperplate printer, and apparently conducted his business with other persons. I searched the Directories from 1791 to 1806. Charles Taws, whose name is on the sheet of *Adeste Fideles*² with that of Aitken, appears at 60 Walnut St., up to and including 1800, but in 1801 the name becomes John Taws. Aitken's name appears at various places, but I do not find No. 76 North Sec-

² This is an engraved full-sized music-sheet appearing doubtless later than 1791, as Aitken does not include the *Adeste* in his "Compilation" for Catholic choirs, either in the 1787 or in the 1791 edition.—H. T. H.

ond until 1801, when at that address the name of V. Blanc, Coppersmith, appears." John Aitken was, doubtless, not a Catholic, as he issued also the King James version of the Bible.

The reverse of the title-page is blank. The following page bears this imprimatur: "Whereas John Aitken, of the City of Philadelphia, hath humbly requested an Approbation of the Work he is now preparing to publish at his own expence (*sic*), entitled 'A Compilation . . . Adapted to Voice or Organ'; We, desiring to encourage an Undertaking so conducive to the Decency and Solemnity of religious Worship, do hereto set our names in Testimony of our Approbation." Here follow the names: "Revd. John Carroll, Revd. Robert Molyneux, Revd. Francis Beeston, Revd. Lawrence Graessl. Underneath, the Approbation is printed in German, with the names of the four signers in German also. The reverse of this page is blank. The following page is devoted to the Contents, headed by an equivalent of copyright: "I, James Biddle, Prothonotary of the Court of Common Pleas of Philadelphia County, do certify that John Aitken hath entered in my Office, according to the Act of Assembly, a certain book published by him, entitled " . . . " containing 136 pages in quarto. Witness my hand, this 8th April, 1788.—James Biddle, Prot."

The next fifteen pages are devoted to "A New Introduction to the Grounds of Music".

These bibliographical details are not without interest, in view of the re-issue of the volume, very much changed in fact, although not in general appearance, four years later. As the two editions agree in the main in respect of their inclusions, but vary much in respect of the order and general arrangement of the inclusions, it will be convenient to place numerals before the 1787 inclusions for the purpose of easy comparison.

THE 1787 EDITION.

1 (page 16) : We have first of all, then, " The Christmas Hymn " :

" Whilst Angels to the world proclaim
The birth of Christ our King,
To magnify his sacred name,
We'll joyful anthems sing.
The watchful shepherds, seized with fear
At radiant light divine,
When they the happy tidings hear,
Their allelujahs join."

In this quotation and in all others (except where I note differently) that I shall make, I have modernized the spelling and capitalization, as also the punctuation (whose carelessness is, in engraved music, quite a feature, even at the present day, of hymnals).

The harmonization of this hymn, as indeed of all the inclusions in general of the volume, is in two parts (air and bass).

2 (p. 17) : " The Litany of Loretto in Latin " [two settings].

2 (p. 18) : The same, in three settings.

3 (pp. 19, 20) : Various versicles and responses.

4 (pp. 21-23) : Vespers for Sundays.

5 (p. 24) : " Lucis Creator " (only one stanza, in English verse) :

" O Great Creator of the Light,
Who from the darksome womb of night
Brought forth new light at nature's birth
To shine upon the face of earth."

6 (p. 25) :

" Sing ye praises to the Lord, allelujah,
Bless his name with one accord, allelujah;
For it's owing to his care, allelujah,
What we have and what we are, allelujah."

7 (p. 24): "Psalmus L" [only the first verse of the *Miserere*, in English].

8 (p. 26): "Salve Regina":

"Hail to the Queen who reigns above,
Mother of clemency and love,
Hail thou, our hope, life, sweetness, we
Eve's banished children cry to thee.

"We from this wretched vale of tears
Send sighs and groans unto thy ears;
Oh, then, sweet Advocate, bestow
A pitying look on us below.

"After this exile, let us see
Our blessed Jesus, born of thee.
O merciful, O pious Maid,
O gracious Mary, lend thine aid."

9 (p. 27): "Psalm CIV.":

"My soul, thy great Creator praise
When clothed in his celestial rays
He in full majesty appears
And like a robe his glory wears.

(*Chorus*): "Great is the Lord: what tongue can frame
An equal honor to his name?"

10 (p. 28): "The Hymn at Benediction" [the two stanzas of the *Tantum ergo*].

11 (p. 29): "The Easter Hymn" [a translation of "O Filii et Filiae"]:

"Young men and maids, your praises join;
The glorious king, your king divine
This day triumphant left his shrine.
Allelujah.

"Ere light appeared on Sabbath day
The disciples without delay
Approached the tomb wherein he lay.
Allelujah.

"And Magdalene in company
With Mary of James and Salome
T' anoint the corpse came purposely.
Allelujah.

" An Angel clothed in white array
Sitting therein to them did say:
The Lord's in Galilee this day.
Allelujah.

" The dear beloved Apostle John
Much swifter than St. Peter run
And first arrived at the tomb.
Allelujah.

" As in the room the Apostles were
Our Lord amongst them did appear
And said: Peace be unto all here.
Allelujah.

" When Didymus had heard the same,
That Christ was rose from earth again,
Would yet as dubious remain.
Allelujah.

" ' O Thomas, view my hands, my side,
My feet; my wounds still fresh abide;
Let incredulity aside.'
Allelujah.

" When Thomas his dear Saviour saw,
And touched his wounds with trembling awe,
' Thou art my God,' said he, ' I know.'
Allelujah.

" ' Blessed are they who have not seen
And yet firmly believe herein;
Eternal life I'll give to them.'
Allelujah.

" In this most holy feast let's raise
Our hearts to God in hymns and praise,
And let us bless our Lord always.
Allelujah.

" Our grateful thanks to God let's give
In humble manner whilst we live
For all those favours we receive.
Allelujah."

The volume nowhere informs the reader that it is a translation of the French-Latin hymn, " O Filii et Filiae " (called sometimes the " Alleluia ", as it is introduced by a triple repetition of the word " Alleluia "). I suppose that

this translation is taken from some one of the old Office books in English used by Catholics in England. But all such information, both interesting and useful as it is, is lacking in our volume throughout.

12 (p. 36) contains only the first stanza, in Latin, of the *Veni Creator* and of the *Tantum Ergo*. That only one stanza should be given of the former hymn is quite intelligible, as it still is commonly sung before the Sermon at Mass or Vespers in some churches. But that only one stanza of the *Tantum Ergo* should have been given is rather puzzling.

13 (pp. 31-34) : The music, without any words, is given for the following eight hymns: "Last (*sic*) uns erfreuen", "Die ganze Welt Heir (*sic*) Jesu Christ", "Maria sei gegruesset", "O Christ hier (*sic*) merk", "Nun lobet Gott im Hohen" (*sic*), "Freu dich der Himmels Koenigin", "Komm reiner Geist", "Maria Jung Fraurin" (*sic*).

14 (p. 35) : "Litaney uebe (*sic*) die geheimnissen".

15 (pp. 36-38) :

" The wonders which God's laws contain
No words can represent;
Therefore to learn and practice them
Our zealous hearts are bent," etc.

16 (p. 39) : "Jesu dulcis memoria" [one 8-lined stanza in English] :

" Jesus, the only thought of thee
With sweetness fills my breast;
But sweeter far it is to see
And on thy beauty feast," etc.

17 (pp. 40-56) : The Anthems of the Blessed Virgin (*Alma Redemptoris Mater*, *Regina Coeli*, *Salve Regina*, and *Ave Regina*, in the order named).

18 (pp. 56-58) : "Psalm CX" [*Confitebor tibi, Domine*], only the first two verses, in Latin. A curious selection, but set to a modern anthem-tune.

19 (pp. 59, 60) : " O anima beata quae suspirat ad te, O care sponse! Da mihi cor fidele quod possit te amare." Apparently an original text composed for adaptation to a modern Anthem-musical-setting, or perhaps a selection from an oratorio in English. There are many repetitions of this text covering two pages, followed by " Da Capo "!

20 (pp. 61-65) : " Anthem " : " This is the day which the Lord hath made, we will rejoice and be glad in it. For unto us is born a Saviour, which is Christ the Lord ", etc.

21 (pp. 65-67) : " Anthem " : " Sing to the Lord a new song, let his praise be in the Church of Saints "—apparently a Protestant translation of Psalm 149: " Sing ye to the Lord a new canticle, let his praise be in the Church of the Saints." Perhaps it is adapted to a Church of England anthem, perhaps to an oratorio selection.

22 (p. 67) : Stabat Mater (only one Latin stanza), to the melody sung to-day in our churches.

23 (pp. 68-70) : " Lift Up Your Gates " : " Lift up your gates, O ye princes, and be lifted up, O ye eternal doors, and the king of glory shall enter in. Who is the king of glory? It is the Lord strong and mighty ever and Lord of hosts," etc. Apparently an adaptation to a previous anthem or oratorio-selection.

24 (p. 70) :

" How various, Lord, thy works are found,
For which thy wisdom we adore;
The earth is with thy treasure crowned
Till nature's hand can grasp no more."

25 (pp. 71-4) : " King of kings, Lord of lords, whom heaven and earth cannot contain, how great is thy goodness thus to become our Sacrifice and our Food," etc. Apparently an adaptation.

26 (pp. 74-76) : " O praise ye the Lord, sing his praise in the congregation of saints," etc. The same comment as that on No. 23.

27 (pp. 76-77) :

"Let all who would God's goodness prove
Still in his truth confide,
Whose mercy ne'er forsook the man
That on his truth relied," etc.

28 (p. 78) : "O Praise Ye the Lord"—a prose anthem.

29 (pp. 78-81) : "O Be Joyful" : "O be joyful in the Lord; all ye lands serve the Lord with gladness", etc.

30 (pp. 82-83) : "Make a joyful noise unto God, all ye lands," etc.

31 (p. 84) : "Anthem at the Elevation" ; "We adore and worship thee, O Christ, with all praise and benediction," etc. Apparently an adaptation.

32 (p. 85) : "A Hymn" :

"Through all the changing scenes of life,
In trouble and in joy,
The praises of my God shall still
My heart and tongue employ," etc.

33 (p. 86) : "Anthem" : "Sing unto God, ye kingdoms of the earth," etc.

34 (pp. 89-92) : "Anthem" : "Let us magnify thee, O great God," etc.

35 (pp. 93-97) : "Let the Bright Seraphims" :

"Let the bright seraphims in burning row
Their loud uplifted awful trumpets blow;
Let the cherubic hosts in tuneful choirs
Touch their immortal harps with golden wires."

36 (p. 97) : One stanza of the English version of the Dies Irae.

37 (pp. 98-100) :

"Grateful notes and numbers bring
While the name of God we sing;
Holy, holy, holy Lord,
Be thy glorious name adored," etc.

38 (pp. 101-109) : "The Holy Mass of the Blessed Trinity." It is in harmonized plainsong with symphonies interspersed in modern music. The effect is most curious, nay, amusing. The text is badly deficient. Thus, for the "Kyrie Eleison" we have: "Kyrie eleison"—then a symphony; "Christe eleison"—a symphony follows; "Christe eleison"—then a symphony; and, finally, another "Kyrie eleison". These are the only portions of the triple Kyrie, triple Christe, and triple Kyrie given. The Gloria is still more defective. There is no "Et in terra pax hominibus, bonae voluntatis", but the choir begins with the words: "Laudamus te". Instead of the next sentence, "Benedicimus te", we have a "symphony". Then follows the sentence, "Adoramus te", and the "Glorificamus te" is omitted, or rather is replaced by a "symphony". Next we have "Gratias agimus tibi propter magnam gloriam tuam" (then a "symphony"). The next sentence, "Domine Deus, Rex caelestis, Deus Pater omnipotens" is omitted. Next we have: "Domine Fili unigenite Jesu Christe" (followed by a "symphony"). The sentence: "Domine Deus, Agnus Dei, Filius Patris, Qui tollis peccata mundi, miserere nobis" is omitted, or perhaps I should say is replaced by the symphony, for next we have: "Qui tollis peccata mundi, suscipe deprecationem nostram", after which we have a symphony (perhaps replacing the words: "Qui sedes ad dexteram Patris, miserere nobis", which are omitted) and then: "Quoniam tu solus sanctus" (with a symphony to take the place of the following words: "Tu solus Dominus"); and finally we have: "Tu solus altissimus, Jesu Christe. Amen"! The Gloria thus comes to an abrupt termination, leaving out all mention of the Holy Ghost: "Cum Sancto Spiritu in gloria Dei Patris". The omitted words may have been "recited", during the "symphonies", in an audible monotone.

The Credo has a complete text down to the words: "non erit finis", after which it incontinently places "Amen", and thus once more omits all reference to the Holy Ghost: "Et in Spiritum Sanctum, Dominum, et vivificantem, qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per Prophetas." And the remainder of the Credo is also, of course, omitted: "Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unam baptismata in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi."

39 (pp. 110-114):

"Praise the Lord with cheerful noise,
To his glory sound, my lyre,
Praise the Lord each mortal voice,
Praise the Lord ye heavenly choir," etc.

40 (p. 114): The versicles and responses before the Preface of the Mass.

41 (p. 115): The Sanctus, plainsong, with complete text.

42 (p. 117): The Agnus Dei, plainsong, with complete text.

43 (p. 118): The *Ite Missa Est*.

44 (pp. 119-121): The Mass for the Dead, in plainsong. Only two stanzas of the *Dies Irae* are given.

45 (p. 122): The Ave Maria, in modern setting.

46 (pp. 123-125): "Anthem": "Benedicamus Patrem et Filium et Spiritum Sanctum."

47 (p. 125): "Praise the Lord, Jerusalem", a prose anthem.

48 (p. 126):

"This solemn feast our joyful songs inspire
And urge the praises of our tuneful lyre.
May age to age forever sing
The Virgin's Son and angels' King,
And praise, with the celestial host,
The Father, Son, and Holy Ghost."

The first two lines are repeated, and the twice-sung lines are followed by "Da Capo"!

49 (pp. 130, 131): "Praise the Lord," etc., a prose anthem.

50 (pp. 132-133): "I will glorify thee," etc., a prose anthem.

51 (pp. 134-136): "O Deus ego amo te, Nec amo te ut salves me," etc.

And so we are brought to the end of this curious choir-book. It is, indeed, a curious volume, without orderly arrangement of its contents; with apparently haphazard inclusions of stanzas from the *Tantum Ergo*, the psalm *Confitebor*, and the texts of the Mass; and with a superabundance of "anthems" apparently from Anglican sources. And we are surprised not to find any mention of the "O Salutaris Hostia" or of the "Adeste Fideles".

Looking at the contents more closely, we notice that it comprises some "Hymns", many "Anthems", a makeshift "Mass", a Mass for the Dead (not liturgically complete), a "Vespers" for Sunday, the four anthems of the Blessed Virgin, an "Ave Maria", and a few other things. These inclusions are placed in the volume almost without any thought of an orderly arrangement. In order to take account of stock, let me try to categorize, in some fashion, the contents.

Hymns.

- No. 1: While Angels to the world proclaim.
- No. 5: O great Creator of the light.
- No. 7: Sing ye praises to the Lord.
- No. 8: Hail to the Queen who reigns above.
- No. 9: My soul, thy great Creator praise.
- No. 10: *Tantum Ergo*.
- No. 11: Young men and maids, your praises join.
- No. 12: *Tantum Ergo*, Latin, one stanza.
- No. 12: *Veni Creator*, Latin, one stanza.

- No. 15: The wonders which God's laws contain.
 No. 16: Jesus, the only thought of thee (8 lines).
 No. 22: Stabat Mater.
 No. 24: How various, Lord, thy works are found.
 No. 27: Let all who would God's goodness prove.
 No. 32: Through all the changing scenes of life.
 No. 35: Let the bright Seraphims in burning row.
 No. 36: Dies Irae, English version.
 No. 37: Grateful notes and numbers bring.
 No. 39: Praise the Lord with cheerful noise.
 No. 48: This solemn feast our joyful songs inspire.
 No. 51: O Deus, ego amo te, Nec amo te ut.

Of these, I strongly suspect that only Nos. 5 (transl. of "Lucis Creator"), 8 (transl. of "Salve Regina"), 10, 11 (transl. of "O Filii et Filiae"), 12 (one Latin stanza of "Veni Creator" and of "Tantum Ergo"), 16 (transl. of "Jesu dulcis memoria"), 22 ("Stabat Mater"), 36 (one English stanza of "Dies Irae"), and 51 (the hymn attributed sometimes to St. Francis Xavier) are of Catholic authorship. Of the twenty-one hymns, therefore, I think that eleven are of Protestant authorship.

Thus, No. 9: "My soul, thy great Creator praise" has for its author Isaac Watts, the "founder of [Protestant] English hymnody". He embodied in it some lines by Sir J. Denham.

No. 32: "Through all the changing scenes of life" is from Tate & Brady's New Version of the Psalms (publ. in 1698).

No. 35: "Let the bright Seraphims (*sic*) in burning row" is an aria in Handel's oratorio of Samson.

No. 37: "Grateful notes and numbers bring" is apparently by the Rev. Wm. Dodd, an Anglican clergyman.

These are the only hymns of supposedly Protestant authorship which I have been able to identify. Who can furnish me with the authorship of the following:

- No. 1: While angels to the world proclaim.
- No. 7: Sing ye praises to the Lord.
- No. 15: The wonders which God's laws contain.
- No. 24: How various, Lord, thy works are found.
- No. 27: Let all who would God's goodness prove.
- No. 39: Praise the Lord with cheerful noise.
- No. 48: This solemn feast our joyful songs inspire.

Anthems.

- No. 19: O anima beata quae suspirat ad te.
- No. 20: This is the day which the Lord.
- No. 21: Sing to the Lord a new song.
- No. 23: Lift up your gates.
- No. 25: King of kings, Lord of lords.
- No. 26: O praise ye the Lord.
- No. 28: O praise ye the Lord.
- No. 29: O be joyful in the Lord.
- No. 30: Make a joyful noise unto God.
- No. 31: We adore and worship thee.
- No. 33: Sing unto God, ye kingdoms.
- No. 34: Let us magnify thee, O great God.
- No. 46: Benedicamus Patrem, et Filium.
- No. 47: Praise the Lord, Jerusalem.
- No. 49: Praise the Lord.
- No. 50: I will glorify thee.

Of these sixteen Anthems, the words of Nos. 19, 20, 31, 46, are Catholic. I think the remaining twelve are Protestant translations or adaptations of the Psalms. I suspect strongly that all sixteen are set to music of non-Catholic authorship. I do not include the Anthems of B. V. M.

Psalms.

Besides the psalms for Vespers (No. 5) in Latin, I find an English translation of one verse of the Miserere (No. 7); a versified translation, which I have noted above as a hymn, of "Psalm CIV" (it is Psalm CIII in our Vul-

gate!); the "Confitebor" (but only two verses); and various translations or adaptations of the Psalms noted above (e. g. Nos. 23, 26, 28, etc.) as "Anthems".

Masses.

The "Holy Mass of the Blessed Trinity" has a most defective text for the Gloria and the Credo, the references to the Third Person of the Holy Trinity being (amongst other portions of the text) omitted. This is curious, as the Mass is styled "of the Blessed Trinity". The copy of the volume owned by the American Catholic Historical Society records, in writing, that it belonged to the choir of the Church of the Holy Trinity!

The Mass for the Dead is also liturgically defective in text.

Miscellaneous.

We find five settings of the Litany of Loreto; some Versicles and Responses; eight tunes (without words) for German hymns; the Ave Maria in Latin, set to a modern melody; and a "Litaneý uebe (*sic*) die Geheimnissen" without words.

It is a strange mixture suggesting the thought that John Aitken was a publisher who naturally tried to include in his volume for Catholic use a large portion of other and non-Catholic music carried by him in stock. For the volume smacks throughout of non-Catholic editorship, both by its inclusion of so many "Anthems" and of Protestant renderings of the Psalms in English verse, and by the scrappy editing of the distinctively Catholic requirements in respect of Mass, Vespers, Benediction.

Or we may draw the pathetic conclusion that Catholic repertoires at that day were very restricted, perhaps because of a slight intercourse in business matters with the Mother Country from which the United States had so recently and so successfully seceded. It is true that, if we consider the

very slight limits of the little volume put forth by Coghlan in London in 1782, and reissued by him in 1799 (priced at three shillings!), Catholics really knew of little that they could sing appropriately in church. Yet, within the sixty-four pages of Coghlan's 12mo volume³ I find plainsong settings of the four anthems B. V. M.; an alternative setting of the *Salve Regina*; nine settings of the *Kyrie* for the Litany of the B. V. M.; the *Prose* (*Puer nobis nascitur*) for the Nativity of our Lord; the *Adeste Fideles*; the *Stabat Mater*; the *Miserere* in Latin; the *O Filii* in Latin; the anthem for Ascension (*O Rex Glorise*); the complete *Veni Creator*; the *Sequence* (*Veni Sancte Spiritus*) in two settings; the *O Sacrum Convivium* in three settings; the *Tota Pulchra* in two settings; the hymn *O Roma Felix*; the *Te Deum*; seven settings of the *Tantum Ergo*; two of the *O Salutaris*; *Haec Est Praeclarum*; *Ave Maria*; two settings of *Domine Salvum Fac*; the *Ave Verum*; the antiphon *O Quam Suavis*; the *Adoro Te*; the *Panis Angelicus*; the *O Jesu Deus magne*; the *Tu Solus Fons Amoris*; the *Deus Cordis Mei*; the *Jesu Salvator Mundi*; the *O Meritum Passionis*: all these are in Latin text exclusively. But the various Primers and Divine Offices which had appeared before 1787 in England for Catholic use would have furnished many translations of Latin hymns, sequences, anthems, etc.

In another paper I shall take up for consideration the editions of the "Compilation" appearing at Philadelphia in 1791 and 1814.

H. T. HENRY.

³ "An Essay or Instruction for Learning the Church Plain Chant. To which are added Various Litanies, the *Te Deum*, *Domine* for the King, *Tantum Ergo*, and Motets at Exposition, Benediction of the Blessed Sacrament, &c., &c. With Approbation. London: Printed by J. P. Coghlan, No. 37, Duke Street, Grosvenor Square. MDCC.XCIX. Three Shillings." It had been previously issued in 1782, and might conceivably have reached Philadelphia between the years 1783 (when peace was declared between England and America) and 1787 (when Aitken compiled his volume). The 1782 edition has a different title-page, but its musical contents are those of the 1799 edition.

PRINCE GALLITZIN'S FIRST VISIT TO THE ALLEGHENY MOUNTAINS.

In an old record book kept by Father Tuigg I* find the following account of Doctor Gallitzin's first visit to the Allegheny Mountains. Nowhere have I seen in print this interesting and very singular story. I give it as I find it in Father Tuigg's own words. The story runs thus:

In the spring of the year 1795 Doctor Gallitzin, then called the Rev. Mr. Smith, received the first convert to Catholicity on the Allegheny Mountains and under the following circumstances:

"In the year 1770 Susanne Barlow, born of Methodist parents, was married by Rev. Mr. Mulhall to John Burgoon, a Catholic, somewhere near Elk Ridge, Maryland, Susanne's birthplace. After marriage they lived up to the year 1794 at Pipe Creek, now Adams county, Pa. In the spring of the following year Susanne took sick and expressed a wish to be received into the church. At that time Conewago, Adams county, was the nearest point at which a priest resided; ~~and as there~~ were no railroads or any other public thoroughfares it was very difficult to get a person who would venture on the journey. At last John Walshe, who was married to old Captain Michael McGuire's sister, volunteered to go for the priest. Walshe went direct to Emmittsburg, then the home of Dr. Gallitzin. When Walshe arrived at Emmittsburg Dr. Gallitzin had left for Baltimore. Walshe followed him thither, but before he reached Baltimore the Rev. Mr. Smith† had left for some other point.

*The Rev. Morgan M. Sheedy, of Altoona, in *The Pittsburgh Observer*.

†Dr. Gallitzin went by the name of Mr. Smith.



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PHILADELPHIA CHOIR BOOKS OF 1791 AND 1814

IN the RECORDS for September, 1915,¹ I gave a detailed account of John Aitken's sumptuous volume for the use of Catholic choirs. The book was found to be remarkable in several respects. Viewed simply and strictly from the standpoint of adaptability to Catholic choral use, it appeared to be lavishly inadequate. It did not contain the *O Salutaris* or the *Adeste Fideles*, but it was replete with Protestant hymns and anthems in English text. It was miscellaneous in the character and the location of its contents. Inclusions which should have been grouped in one part of the volume (such as the Mass, the Vespers, the Benediction Service, and the Mass for the Dead) were separated from one another by hymns or anthems in English. Both of the masses were liturgically defective in text, the "Holy Mass of the Blessed Trinity" especially so.

THE EDITION OF 1791

Although the 1787 volume was very inadequate for the needs of a Catholic choir, we may trust that the enterprise of its publisher did not go without proper financial recognition. At all events, he was evidently encouraged to produce a new edition four years later (1791) which bore a new title:

"A / Compilation / of the Litanies / Vespers Hymns and Anthems / As They Are Sung in the / Catholic Church. / Philadelphia / Printed and Sold by John Aitken 1791."

This title-page is an entirely new engraving and presents an equally elegant appearance with that of the 1787

¹ See (pages 208-223) *A Philadelphia Choir Book of 1787*.

volume. The reverse of this page is blank. The next page bears the legend:

“ District of Pennsylvania, to wit :

“ Be it remembered that on the twenty-fifth day of November in the sixteenth year of the Independence of the United States of America, John Aitken, of the said District, hath deposited in this Office the title of a Book, the Right whereof he claims as Author in the words following, to wit :

“ A Compilation of the Litanies, Vespers Hymns and Anthems as they are sung in the Catholic Church.

“ In conformity to the Act of Congress . . . ” (etc.).

Turning over the pages of this volume (which is a small quarto like that of 1787), we notice immediately that the harmonization adds a third voice to the two parts (air and bass) given in the former edition. Besides this, the contents are arranged differently and, in some places, differ largely in detail. They now have a fairly logical connection ; and one may suppose that a chief part of whatever criticism was launched against the earlier volume must have been on the score of the disconnected and apparently haphazard placing of the various inclusions. In both editions, the contents-page gives inclusions in their page-order, and not alphabetically—a feature that makes the consultation of either choir-book somewhat fatiguing.

But it is clear that John Aitken went to much expense and trouble to make this later edition satisfactory to his prospective clients. That in some respects it was still far from perfection, as we shall see, doubtless should not be construed as a fault on his part, but rather—if fault there was—on the exceedingly humble repertoire of the Catholic choirs of that time, or else on the negligence and oversight (implicitly arraigned, in our own day, by the *Motu Proprio* of Pius X. on Sacred Music) of the ecclesiastical superiors.

It will be convenient to note the contents in the same way as I have done for the 1787 edition. For brevity's sake, I will refer to this 1787 volume as "A":

- 1 (pp. 1-3) : Litany of Loretto, three settings.
- 2 (p. 4) : Komm reiner Geist (German text given with the tune).
- 3 (pp. 5, 6) · Veni Creator (in Latin and English) :

" Spirit, Creator of mankind,
Visit every pious mind
And sweetly let thy grace invade
Such breasts, O Lord, as thou hast made.

" Thou art the Comforter whom all
Gift of the highest God must call ;
The living Fountain, Fire and Love,
The ghostly unction from above.

" God's sacred finger which imparts
A Sevenfold grace to faithful hearts,
Thou art the Father's Promise, whence
We language have and eloquence," etc.

This appears to be the translation given by the *Primer* (London) of 1687. It is repeated in Father James Hoerner's *Manual of Catholic Melodies* (Baltimore, 1843). I have stopped my quotation at a line which is suggestive of Dryden; and, indeed, as that poet of the sonorous line and energy divine was converted to the Catholic faith in 1686, it is not improbable that he was the author of the version. We all know his excellent one :

" Creator Spirit, by whose aid
The world's foundations first were laid,
Come visit every pious mind ;
Come, pour thy joys on human kind ;
From sin and sorrow set us free,
And make thy temples worthy thee," etc.

It appeared in the *Primer* of 1706; but it seems to

me not unlikely that the version found in the Primer of 1687 was a first attempt; for there are several resemblances, of which this is perhaps the most striking (at the end of the third verse) :

“ Who dost the gifts of tongues dispense
And crown thy gift with eloquence.”

The *Primers* of 1604, 1619, 1685, do not use the word “eloquence”—(surely a Drydenesque word!)—while those of 1687 and 1706 (the latter certainly by Dryden) do use that word. For this reason I venture to complete the elegant version (since it may be Dryden’s!) :

“ Enlighten, Lord, our souls, and grant
That we thy love may never want ;
Let not our virtue ever fail,
But strengthen what in flesh is frail.

“ Chase far away our mortal foe
And thy blest peace on us bestow ;
Let thy direction on us shine
That sin and vice we may decline.

“ By thee let us the Father know ;
Vouchsafe likewise the Son to show ;
And let’s believe in Thee, who dost
Proceed from both, and Holy Ghost.

“ Most gracious may the Father reign,
And so the Son, who rose again ;
Together with the Paraclete,
Through years and ages infinite.”¹

¹ In the *Manual of Catholic Melodies* of 1843, the three last-quoted stanzas are as follows :

“ Chase from our minds th’ infernal foe
And peace, the fruit of love, bestow ;
And lest our feet should step astray,
Protect and guide us in the way.

4 (pp. 7, 8): The Pange Lingua is given complete in Latin and English:

“Sing, O my tongue, adore and praise
The depth of God’s mysterious ways,” etc.

It is from the *Primer* of 1706, and may be Dryden’s translation. It is sufficiently accessible in prayer-books of older date than the present-day ones, and need not be quoted in full here. “A” does not give the English verse.

5: “The Holy Mass of the Blessed Trinity” (as in “A”, pp. 101–109, but without the “Praise the Lord” which there is placed before the Sanctus—apparently as an “Offertory.”)¹ The four years intervening between 1787 and 1791 might be considered a sufficient space of time to have had attention more than once directed to the immense lacunae in the texts of the Gloria in Excelsis and the Credo in unum Deum, as these liturgical texts were printed in the edition of 1787. And yet the same omissions occur in the 1791 edition! And—if one may be permitted to comment on a humorous circumstance in connection with these choir-books for divine service—I notice a written legend on the inner cover of both of these volumes to the effect that they were in use in

“Make us eternal truths receive,
And practice all that we believe:
Give us thyself, that we may see
The Father and the Son in Thee.

“Immortal honor, endless fame,
Attend th’ Almighty Father’s name:
To the Son equal praises be,
And, Holy Paraclete, to Thee.”

¹ If this conjecture is correct, it would appear that the rubrics forbidding the singing of vernacular texts at a High Mass were either unknown or ignored by our forefathers here.

the choir of Holy Trinity Church in Philadelphia in the olden days. It follows by a pretty fair inference that "The Holy Mass of the Blessed Trinity" was sung faithfully, and doubtless competently, by the good choristers of that famous old Philadelphia church, although the liturgical texts they were rendering made no obvious provision for singing those very important portions of the Gloria and of the Credo which deal with the Third Person of the Blessed Trinity. May we indulge the hope that these portions of the text were really not omitted, but were sung perhaps "recitatively" in a monotone, while the organ played a "symphony"?

6 (pp. 25-55) : Vespers for Sundays (in Latin and in English). "A" had only the Latin texts of the Psalms. We now find them, in the 1791 volume, in column and parallel form, in both Latin and English. The hymn "Lucis Creator" is also given in both Latin and English, and not merely, as in "A", in English only (and only one stanza). We have also the four anthems of the Blessed Virgin in due place in the volume; and Psalm 50 (Miserere) is given in both Latin and English (unlike "A").

7 (56-65) : The Missa pro Defunctis (with the Dies Irae in full Latin text, unlike the "A" arrangement), with a full liturgical text.

8 : The Dies Irae is given in full in English verse :

" That day of wrath, that direful day
Shall all the world in ashes lay,
As David and Sybilla say.

" How shall poor mortals quake with fears
When the impartial Judge appears
Who all their causes strictly hears !

" His trumpet sounds a dreadful tone :
The noise through all the graves is blown
And calls the dead before His throne.

“ Nature and death shall stand and gaze
When creatures shall their bodies raise
And answer for their ill-spent days,” etc.¹

9 (p. 67): Ps. 129 (De Profundis) in Latin and English.

10 (p. 68; in “A”, p. 25): “Sing ye praises to the Lord, allelujah”. The tune is used to-day by *Hymns Ancient and Modern*, and the *English Hymnal* (the best of present-day Anglican hymnals) for the hymn: “Jesus Christ is risen to-day, alleluya!” The splendid tune, found first in *Lyra Davidica, A Collection of divine songs and hymns* (London, 1708) has been sometimes ascribed to H. Carey.

11 (p. 69; “A”, p. 27): “Psalm CIV” (really a translation of Ps. ciii of the Vulgate), but, unlike “A”, now in three parts or voices.

¹ I should be much pleased to learn the source of this version. It is not known to Mr. Warren, whose work on the *Dies Irae* (London, 1902, 170 pages) gives the first lines of 135 versions into English by English and American authors. The translation reappears in Hoerner’s *Manual of Catholic Melodies*, but with a slight alteration in the first stanza:

“That day of wrath, that direful day
Shall in the heavens the cross display.
And all the world in ashes lay.
How shall poor mortals quake with fears
When their impartial judge appears,
Who all their causes strictly hears,” etc.

This is a rendering of the corrupted text:

Dies irae, dies illa,
Crucis expandens vexilla,
Solvat saeculum in favilla,

for the original:

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla.

12 (p. 70), three-voice harmony to "Grateful notes and numbers bring" ("A", p. 98).

13 (p. 73): *Jesu dulcis memoria* (in English translation), but, unlike "A" (p. 39), now in 13 stanzas of 4 lines each; but the last is in five lines:

"Then I'll forever Jesus sing,
And with the saints rejoice;
And both my heart and tongue shall bring
Their tribute to my dearest King
In never-ending joys."

14 (p. 74; in "A", p. 36): "The wonders which God's laws contain".

15 (p. 79; in "A", p. 61): "This is the day".

16 (p. 84; "A", p. 29): "The Easter Hymn" (now differently spaced).

17 (p. 85; in "A", p. 66): "Sing to the Lord" etc.

18 (p. 87; in "A", p. 68): "Lift up your gates" etc.

From this point onwards both volumes fairly agree in the order of inclusions. The engraving is entirely new, however; and the word "Seraphims" (in "A": "Let the bright Seraphims" etc.) is "Seraphim".

I may mention some further inclusions, although what has been sufficiently demonstrated is, I think, the variant character of this new edition, and its very large improvement in arrangement, as well as in fulness.

Pages 151-154 give the *O Esca Viatorum* in Latin; 154-157, the *Jesu Dulcis Memoria* in Latin; 157-159, the *O Jesu Deus Magne* etc.; 160, the first stanza of the *O Salutaris* (in Latin); 163, the *Asperges* (to a tune frequently used to-day); 165-179, a modern Mass in complete liturgical text; and, finally, 180, 181 (where the volume ends), "*O allerhoechste Speise*", with German text. What I have noticed in this paragraph are additions to the 1787 volume. Altogether, the improvement is a great one from the standpoint both of the liturgist

and of the Catholic choralist. And it is clear that John Aitken went to considerable expense to make his attractively engraved volume acceptable to Catholics.

THE EDITION OF 1814

John Aitken had done fairly well in his attempts to meet the needs of Catholic choirs. But now we descend to a much inferior piece of work, in large quarto form :

“ A collection of / Litanies, Vespers, / Chants, Hymns, / and / Anthems, / As used in the Catholic Churches of the United States. / A new Edition, / carefully revised and corrected from the former editions. / Philadelphia / Published and sold by Charles Taws, at this music store, / No. 61, South Third-street. / 1814.”

The two volumes of Aitken were engraved; the present volume comprises engraved music to page 57 inclusively (which, strangely enough, is a left-hand page) and then begins a section of printed (and badly printed) music, from page 57—(this is a right-hand page, facing the engraved page 57)—to the end of the volume, which occurs at page 87. The title-page and the contents-page are printed. The volume is perhaps made up of two editions; but whether the engraved part preceded in year of issue the printed part, I do not know. It will be convenient, for purposes of comparison, to refer to the 1791 book as “B” (as I have already referred to the 1787 book as “A”). I note the following in the 1814 volume:

1 (pp. 1-8): “The Holy Mass of the Blessed Trinity”. It is the same as in “A” and “B”, with great omissions of the liturgical text in the Gloria and in the Credo; and the humor of the old situation is revived, for this “Holy Mass of the Blessed Trinity” omits the references to the Third Person of the Blessed Trinity, found in the Gloria and the Credo! In twenty-seven years (from the time of the 1787 volume) it would appear that no responsible

person had noticed the immense omissions in this Mass, for they occur again in this edition, which is declared to be "carefully revised and corrected from the former editions".

The Mass is followed by "Dominica ad Vesperas", which section has only the "Deus in adiutorium meum intende" (with its response), the Gloria Patri and the Alleluia (together with "Laus tibi, Domine, Rex aeternae gloriae"): but has no psalms or any other part of Vespers, save the:

2 (pp. 8-17): Four anthems of the Blessed Virgin.

Following this we have:

3 (p. 18): "This is the day which the Lord hath made" (in "A", No. 20).

4 (p. 20): "Sing to the Lord a new song" (in "A" No. 21).

5 (p. 21): "Lift up ye gates" etc. (in "A", No. 23).

6 (p. 21): "Sing, sing" etc.

7 (p. 26): "Praise the Lord" etc. (in "A", No. 49).

8 (p. 27): "I will glorify thee, O God, my King" (in "A", No. 50).

9 (p. 29): Confitebor tibi Domine, etc. (as in "B", two verses).

10 (p. 31): "O Deus ego amo te" etc. (in "A" No. 51).

11 (p. 32): "O anima beata", etc., (in "A", No. 19).

12 (p. 33): "Benedicamus Patrem et Filium" etc. (in "A", No. 46).

13 (p. 36): "Jesu dulcis memoria" (cf. "B", No. 13).

14 (p. 37): "O Jesu Deus Magne" (in "B", pp. 157-159).

15 (p. 39): "O praise ye the Lord, laud ye the name" etc. (in "A", No. 28).

16 (p. 39): "Praise the Lord, Jerusalem" etc. (cf. "A", No. 49).

17 (p. 40): "Let the bright Seraphims" etc. (in "A", No. 35).

18 (p. 43): "Praise the Lord with cheerful noise" (in "A", No.

39.

19 (p. 45): "We adore and worship thee, O Christ" (in "A", No. 31).

20 (p. 46): "Make a joyful noise" (in "A", No. 30).

21 (p. 47): "Let us magnify thee" (in "A", No. 34).

22 (p. 49): "O be joyful" (in "A", No. 29).

23 (p. 51): "O praise ye the Lord" (in "A", No. 28).

24 (p. 52): "King of kings, Lord of lords" (in "A", No. 25).

23 (p. 54): "O Salutaris", one stanza, as in "B".

- 24 (p. 55): "Sing ye praises to the Lord" (as in "A", No. 7).
- 25 (p. 56): "Grateful notes" etc. (as in "A", No. 37).
- 26 (p. 57): "Jesu dulcis memoria" (as in "B", one stanza of 8 lines).
- 27 (p. 57, right-hand side, in printed music): "Salve Regina" in English verse (as "in "A", No. 8).
- 28 (p. 58): "Komm reiner Geist" (cf. "A" and "B").
- 29 (pp. 58-59): Six settings of the Litany B. V. M.
- 30 (p. 60): "Veni Creator" in Latin and English, as in "B".
- 31 (p. 61): "Pange Lingua" in Latin and English, as in "B".
- 32 (pp. 62-67): The psalms of Vespers, the Lucis Creator, Magnificat, Miserere, all in Latin and English.
- 33 (p. 67): "Ave Maria" as in "A".
- 34 (pp. 68-71): Missa pro Defunctis, with the Dies Irae in full Latin.
- 35 (p. 72): "Dies Irae" in full English, as in "B".
- 36 (p. 72): Psalm 129 in English and Latin.
- 37 (p. 73): "Psalm CIV" (Ps. ciii in Vulgate) as in "A" and "B".
- 38 (p. 73): "The wonders which God's laws contain", as in "A".
- 39 (p. 75): "Whilst angels to the world proclaim", as in "A".
- 40 (p. 76): "Young men and maids" as in "A" and "B".
- 41 (p. 77): "How various" etc., as in "A".
- 42 (p. 77): "Let all who have" etc.
- 43 (p. 78): "Through all the changing" etc., as in "A" No. 32.
- 44 (p. 79): the Asperges, as in "B".
- 45 (pp. 80-86): "In die solemni Missa"—a modern Mass, in full liturgical text.
- 46 (p. 87): "O allerhoechste Speise".

Here endeth the badly built, badly printed, badly edited, volume which was "carefully revised and corrected from the former editions". In the twenty-three years that elapsed since the 1791 volume appeared what deterioration in typographical taste must have occurred!

But quite apart from this matter of ugly print versus good engraving, the editing of the 1814 book is poorer than that in the 1791 edition. Thus (as the contents I have cited will clearly show) the rubric or title "Dominica ad Vesperas", which is placed immediately after the "Holy Mass of the Blessed Trinity", contains none of the psalms under it, but only some versicles, responses, and the Gloria Patri, and is forthwith followed by the

four seasonal anthems of the Blessed Virgin. After much intervening and irrelevant matter, the Vesper Psalms appear (see above, No. 32) together with the Hymn ("Lucis Creator"), the Magnificat, and also (but why in this place?) the Miserere. Similarly, the Benediction service is split up, one stanza of the O Salutaris appearing on page 54 and then, after much intervening and irrelevant matter, the Pange Lingua being given on page 61. A closer study of the contents will show further curious inclusions and editorial oversights. As for the inclusions, we still find the Protestant translations, in hymnal form, of the Psalms, and the (apparently Anglican) "anthems". And these are sandwiched, apparently at haphazard, between those peculiarly Catholic texts (such as those for Mass, Vespers, Benediction) which any kind of careful editing would have placed in close juxtaposition with one another.

On the other hand, it is clear that the editor of the 1814 volume had at hand both editions of the "Compilation" of John Aitken, for while the miscellaneous character of the inclusions and their haphazard arrangement remind us of the 1787 edition, the fuller texts, both in Latin and in English, are those of the 1791 edition. But, finally, the editor is to be complimented on No. 45, the Solemn Mass with *full* liturgical text.

It is of bibliographical interest to note that no mention occurs in Finotti of any of these Philadelphia Catholic choir-books of 1787, 1791, 1814.

The copyrighting process differed in the case of John Aitken's two ventures in Catholic music-publishing. The 1787 volume bore this legend:

I, James Biddle, Prothonotary of the Court of Common Pleas of Philadelphia County, do certify that John Aitken hath entered in my Office according to Act of Assembly, a certain book published by him, entitled "A Compilation of the Litanies and Vespers Hymns and Anthems as

they are sung in the Catholic Church, adapted to voice and organ", containing 130 pages in quarto. Witness my hand, this 8th April, 1788.

JAMES BIDDLE, Prot.

The 1791 volume claims copyright as follows :

District of Pennsylvania, to wit :

Be it remembered that on the twenty-fifth day of November in the sixteenth year of the Independence of the United States of America, John Aitken, of the said District, hath deposited in this Office the title of a Book, the Right whereof he claims as Author in the words following, to wit :

A Compilation of the Litanies, Vespers, Hymns and Anthems as they are sung in the Catholic Church.

We notice here that the claim set forth by John Aitken that he is the "Author" seems to follow the curious custom of the eighteenth century, in virtue of which the word "author" was, in several connections, used where we to-day should use the word "compiler". For John Aitken was not the author of the texts, some of which I have already pointed out specifically as the work of Isaac Watts, William Dodd, etc. There is no reason to think that he composed any of the music. But as he published the volume, he was, in the sense, its "author" or "producer". [He frankly styles his choir-book a "Compilation" in both of its editions (1787 and 1791).] He does not claim right as "author" in the 1787 volume; and it may be that he had a musician provide the third voice in the harmony for the 1791 volume, and could thus claim special proprietorship of that volume.

The 1814 volume, published by Charles Taws, gives us a new title, just as the title of the 1791 book differed from that of the 1787 volume: "A Collection of Litanies, Vespers, Chants, Hymns, and Anthems, as used in the Catholic Churches in the United States. A New Edition, carefully revised and corrected from the former editions." What these former editions were, I do not know. The first two editions were those, doubtless, of

1787 and 1791, of which the latter was obviously a carefully revised edition of the former. But the 1814 edition of Taws shared some of the careless editing of the 1787 edition. Possibly his claims of revision and correction are based on musical misprints. I have not made it part of my present business to compare the various musical editings, however. My main interests were, first, the substance of the texts used, and then their arrangement for use by a Catholic choir.

With respect to the substance of the texts, I have already noted in my previous article the obviously Protestant character of some of them. The "anthems" have quite disappeared from our choir-books, and I think that all of the disputable hymns have also disappeared from our use. I was curious to discover how many of the hymnal texts of the 1787 and 1791 and 1814 volumes survived. The beautifully printed *Manual of Catholic Melodies, or a Compilation of Hymns, Anthems, Psalms, etc. With Appropriate Airs, and Devotional Exercises for the Ordinary Occasions of Catholic Piety and Worship* which was edited by the Rev. James Hoerner and was published in 1843 at Baltimore by John Murphy, still preserved the following texts (whose numbering I gave in my previous article):

- No. 5: O Great Creator of the Light.
- No. 7: Sing ye praises to the Lord.
- No. 8: Hail to the Queen who reigns above.
- No. 9: My soul thy great Creator praise.
- No. 11: Young men and maids (but textually changed somewhat).
- No. 15: The wonders which God's laws contain.
- No. 16: Jesus, the only thought of thee.
- No. 24: How various, Lord, thy works are found.
- No. 27: Let all who would God's goodness (first line changed).
- No. 37: Grateful notes and numbers bring.

In Hoerner, No. 27 reads: "Let all who have God's

goodness proved." Similarly, No. 11 begins: "Young men and maids, rejoice and sing."

Cunningham's *Hymn Book* was published in 1854 in Philadelphia. I find in it only Nos. 9, 11, 16 and 37. Nos. 11 and 16 are of Catholic authorship. Differently translated from the original Latin texts of *O filii et filiae* and *Jesu dulcis memoria* respectively, they are still found to-day in our hymnals. I think that numbers 9 (by Rev. Isaac Watts) and 37 (by Rev. Wm. Dodd) have quite disappeared. In my article on *A Philadelphia Choir Book of 1787* in the RECORDS for September, 1915, I was able to identify (page 220) four of the hymns as of Protestant authorship. I can now add another to the list, for No. 24 ("How various, Lord, thy works are found") is Part II. of Tate and Brady's translation of "Psalm CIV" ("Bless God, my soul; Thou, Lord, alone"). In our Vulgate, this Psalm is number CIII. See my comment on hymn No. 9 ("My soul, thy great Creator praise") by the Rev. Isaac Watts, who is considered to be the founder of English Protestant hymnody.

I have not been able to determine the authorship of these hymns, therefore:

- No. 1: While angels to the world proclaim.
- No. 6: Sing ye praises to the Lord.
- No. 15: The wonders which God's laws contain.
- No. 27: Let all who would God's goodness prove.
- No. 39: Praise the Lord with cheerful noise.
- No. 48: This solemn feast our joyful songs inspire.

An interested correspondent writes me that "some of the hymns and anthems in the Catholic Choir Book of 1787 are in a *Collection of Psalm Tunes for the use of the united churches of Christ Church and St. Peter's Church, Philadelphia*, published in 1763." In respect of this claim I have to remark, first, that the 1763 volume referred to does not contain any "anthems" (in the

sense in which, in my former article, I used the word "anthems," that is, prose texts). It gives in all only thirty-six tunes, to eleven of which texts are given. Of these eleven texts, only three are found in our 1787 book. In comparing the melodies set to them, in either volume, I find that the 1787 volume gives variant forms of the tunes in two instances (namely, "Sing we praises to the Lord," and "Through all the changing scenes of life"). The third hymn ("My soul, thy great Creator praise") gives the same melody as the 1763 book. It seems clear, therefore, that the 1763 book was not either *the* source or *a* source for the 1787 book. For only three of its texts are taken, while two of the tunes are in variant forms (indicating a different source).

I have to thank Dr. W. H. Grattan Flood for his kindness in pointing out to me, in an interesting letter, that the translation of the *Salve Regina* ("Hail to the Queen who reigns above"), quoted on page 212 of the *RECORDS* for September, 1915, is in the primer of 1685, while the translation of the *O Filii et Filiae* which I quoted on pages 212-213 of the same issue of the *RECORDS* is a variant of the hymn found in the Evening Office of 1748.

Before taking leave of John Aitken, I should perhaps gratify my readers with a quotation from the Index to Mr. O. G. Sonneck's excellent *Bibliography of Early Secular Music* (Washington, 1905; printed for the Author by H. L. McQueen): "Aitken (Aitkin), John. To be traced as music engraver at Philadelphia as early as 1787, as music publisher beginning with 1797. The 'Musical Repository, 96 North Second,' appears first in the Directory of 1807. After 1799 until 1806, he lived at 33 South Second St., before 1800 at various numbers in the same street." Confining his attention to secular music, Mr. Sonneck was apparently not aware of the

publication by Aitken of the 1787 choir book, for he notes him "as music publisher beginning with 1797"—that is, ten years later. Our interesting Choir Book of 1787, therefore, places Aitken as publisher at least as far back as 1787, and its bibliographical value is thus enhanced. Those readers who may be interested in tracing some of the secular publications or engravings of Aitken should look up the Index to Mr. Sonneck's volume. One of his engravings bears the legend: "J. Aitken sculpt." Still another is signed: "J. Aitken, Sen.," from which we may judge that he had a son bearing the same Christian name. That he was a Scotchman (as a correspondent assures me), may possibly be deduced from his editorship of the *Scots Musical Museum*, advertised in January, 1797, as "just published and to be sold at the bookstores . . . and by John Aitken, the editor, no. 193, South Second Street," Philadelphia. That he was an "amateur musician" is a point of some importance in connection with his labors on the 1787 and the 1791 volumes. It is asserted by the same correspondent, and might be inferred reasonably, doubtless, from Aitken's editorship of the *Scots Musical Museum* and from his various sacred and secular musical engravings and publications.

But one remark remains for me to make, namely, that the various editions of Aitken's *Compilation* and of Hoerner's *Manual* are now—so little have they affected our Catholic hymnody—as if they had never been.

H. T. HENRY.

EPISTLE OR DIARY OF THE REVEREND FATHER MARIE JOSEPH DURAND¹

TRANSLATED FROM THE FRENCH BY ELLA M. E. FLICK

INTRODUCTION

In 1803 a number of French refugee Trappists came to America with a view of making a foundation. The colony was headed by Père Urban. After spending a short time in different places in the eastern part of the United States they went to the Mississippi Valley. In 1805 they were joined by a second delegation, headed by Father Marie Joseph. In 1815 most of the surviving out of the two companies that had come over, went back to France. Father Marie Joseph remained for a while in the West, but in 1820 he too returned to France. When the rest of the Fathers started for France in 1815, Father Vincent de Paul accidentally was left behind in Canada, whence his colleagues departed, and he founded a house there which has continued up to the present day.

After returning to Europe Father Marie Joseph made a written report in French to his Abbot about his trip to America. This report was printed in France along with a report made by Père Vincent de Paul concerning the foundation in Canada.

In 1886 a printed copy of these two reports was found in Canada. Father Vincent de Paul's report was at that time translated by Miss A. M. Pope and published in pamphlet form. Father Marie Joseph's report was copied from the printed book for the American Catholic Historical Society and a translation of it is now published for the first time.

L. F. F.

¹ The surname of Father Marie Joseph is taken from a foot-note in the the October number of the *Catholic Historical Review* on Bishop Flaget's report to the Holy Father.

The American Catholic Historical Society

requests gifts of written chronicles, memoirs, diaries, genealogies, parish registers, historical paintings, engravings, views, early Catholic newspapers, pamphlets, portraits of priests, sisters and churches, relics, coins, by-laws and constitutions of Catholic societies, reports of Catholic institutions, University and college catalogues; also

American Catholic Quarterly Review, 1900-1914.

Fortnightly Review, St. Charles, Mo., June 1, 1912, October 15, 1913, April 1, October 15, 1914.

Mosher's Magazine, August, September, 1900, January, February, March, April, June, September, 1901, October, 1902, February, 1905.

Champlain Educator, August, 1903, March, August, 1904, April, May, June, 1905, all of 1906 to end of publication.

Lambing's **Historical Researches**.

Griffin's **American Catholic Historical Researches**, October, 1901, and any other numbers.

Donahoe's Magazine, September, 1893, January, 1902.

Maine Catholic Historical Magazine, July, August, October, 1913, January, February, April, May, 1914.

Ave Maria, January to June, 1895, Vol. 40, and January 11, 1896.

Clinch, J. B. **California and Missions**. Vol. 2.

Flynn, **History of Catholic Church in New Jersey**.

Baltimore, **Catholic Review**, Vol. I, January 10, February 7, March 21, April 18, May 9, 16, August 1, 8, 15, September 12, 1914 and January 30, 1915.

Magazine of American History, first four volumes and any others.

Gillow, Jos. **Biographical Dictionary of the English Catholics**. Vol. IV, and all after.

Archivum Hibernicum, published by the Record Society, St. Patrick's College, Maynooth, Ireland. Vols. I and III.

First volume of National Conference of Catholic Charities.

Shea's **Library of American Linguistics**, Nos. 2 and 4.

Seminary of St. Charles Borromeo. Reports before 1842. Also for 1855, 1864, 1881, 1882, 1903, 1904, 1905, 1906, 1913, 1914.

O'Hanlon's **Lives of the Irish Saints**. Vol. for September and October.

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